THE STORY OF THE BANJO.

(Continued from Sixth Page.) tinent, and everywhere met with qualified success, visiting during his ir the cities of Hamburg, Breslau, iln and Vienna. Upon his return Georgia Minstrels, with Callender's istrels, and many other organizans, as well as in different resorts in w York, Chicago, and Philadelphia. was in 1872 that the writer first Horace, and was thunderstruck at phenomenal proficiency and his aracteristic appreciation of the music at was suited to the banjo as a legitate negro instrument. He was then lying on Sixth avenue, with "Blind itler" as his accompanist on the "Crook-neck Jack" (Engle) ewise at different periods officiated the same capacity for him, and both these worthies were almost as rearkable in their specialty as was Horhimself in his. At this period of career he played in many resorts New York, such as Casey's and Carl's saloons, both on Sixth avenue, the Bowery and at Robinson hall. prace's favorite banio, "Old Suze," w stands in the writer's room, and any is the lesson Horace has given m upon it. "Old Suze," his most ilued possession, was sent as a presit at a time when Horace was sufferg from a severe attack of rheumam, of which malady he was a great The poor darkey thought his id was nigh, and sent his daughter ith the request that "Old Suze" should ways remain in the writer's posses-Horace used a thimble in strikg the banjo, and always flattened the p thereof in order to insure a clean ng stroke upon the strings. His ridge was extremely narrow, and placnearer the tailpiece than is usual. "tremulo" with the thumb was ost remarkable, rapid, and effective. nd enabled him to impart the moveient simultaneously to all the notes in

Among his most celebrated selections ere the "Blue Danube," the "Twentyond Regiment March," the "Califorlia Jig." and a certain fig in the minor ey that Horace said he did not comose, but dreamed out one night in his "inst like you would a policy He died in May, 1890, at the age if sixty-five, and was buried in Everreens cemetery. His son, "George," opied Horace's style, mannerisms, and culiarities, but in no wise equalled is father's wonderful execution. Another negro who attained great

elebrity as a banjoist was Charles Blackman of Albany. It was he who esorted to the peculiar device of rivetng a pin head in his thumb nail in orler to more effectively produce the 'tremulo," though of course the foundaion was not sufficiently enduring to enable him to practice this means, except upon special occasions. Blackman played in a style considerly resembling Horace Weston's, and one effected by ost negro performers on the banjo.

The Bohea brothers, two colored players of lighter hue, imitated Weston's nethods, and gave good exhibitions of their prowess in different resorts in this city. They afterward went to England and were there successful

"Sam" Pride, a very "gallus" memplaying con tingent, copied also after Weston. He finally went to California, where he died. In bringing to a conclusion this list of some of the most popular banjoists, mention should be made of the eccentric Demosthenes of Bryant's Mintrels, "Jimmy" Unsworth. There are those who will still remember his oratorical efforts and his astronomical comments, with illustrative chart, upop "The Milky Way" and "The Little Casand his songs, usually in the minor key, dealt with all sorts of amusing He often used an Irish brogue, even though his fact was blacked. There are some still in the profession

who will recollect the day he was put through his paces, in the back room at Stewart & Prendergast's, to show if he was worthy of an engagement. His song, the "Charcoal Man," found its way to Harvard college through one of his pupils, an undergraduate, and is still on the list of songs popular at the university. It rejoices now in the title "Michael Roy" in most of the college collections, a corruption of the name McElroy, which occurred in the original chorus. There are "Billy" Arwhose "essence" is still well known to the community: "Andy" Leavitt of Albany, who, besides being a tonsorial artist and wig maker, also made creditable music on the banjo "Lew" Brimmer, always a great favor ite, and the renowned exponent of "Hai Columbia, Rightside, Upside;" "George" Powers, with his prett harmonies and style of playing; "Charlie" and "Lou" Morris of Boston, brother of the hirsute "Billy" with his sweeping moustache and all members of the quondam Morris Brothers, Pell and Trowbridge's Min-strels; J. K. Buckley, with his excellent execution, and the supplementary "fifth" string to his banjo, all of whon are still fresh in the public's memory Besides these there are "Billy" Carter, "Sam" Devere, and "Ed" French, and they are yet in active service, and so favorably familiar to our theatre going

In old days banjoists either made their own instruments or had them constructed by some local general mechan-The necks were, as a rule, of greater than the present established professional length, while the peg board was either square or in the shape of a scroll The rims were of wood, with a spare scattering of brackets. All sorts of woods were used in the endeavor to produce a superior instrument, and the hoops were made considerably deeper than now. Most of the bridges were of enormous size as compared with those in modern use, and the quality of heads and strings not at all on a par with those of to-day. Charles Morrell was one of the very first established New York manufacturers, and made, taught and played the banjo. It was he who gave the first prize banlo tournament. This was held at the Chinese assembly rooms, on Broadway, and had as contestants many of the prominent players of the day. The prize was awarded to Charles Plummer, though 'Pic" Butler was clearly entitled thereto in the opinion of many competent experts, the manifest injustice of the de cision causing Frank Converse to issue a sweeping challenge to all comers with Plummer preferred, although Converse was not a participant in the original contest.

constituents as to call for no special

exordium here.

A little later on "Dave" Jacobs established himself in Chatham street as a In point manufacturer and teacher. of fact, a firm composed of "Ruby" Brooks' grandfather and uncle (Laban L Lewis & Co.) were really the makers of his instruments, which were of maple, the necks being scooped out near the hoop, thus making a hlatus of about four inches between the termination of the face of the neck and the It was in Jacobs' store that the rlm. three brothers Bryant, Eph Horn, Unsworth, and other prominent professionals were wont to assemble of a mornng to hear the latest news and tunes

going in the banto world. Landers of Spring street and Hanning f Forsyth street were well and most favorably known as makers, especially the latter, who furnished a well-finished, compactly made, and full, fine-toned Veneering the rim of the banjo with thin German silver was the thought of an early maker by the name of Albert Wilson, a resident of Troy, N. Y. He was an adept in this metal. making many ingenious articles therefrom, which he sold. Although given to fashioning bantos in many odd designs by way of experiment (as did Farnham, another maker, of Albany), he finally adhered to the legitimate instrument, and was deemed the very best Many of his banjos were profusely inlaid with pearl, silver, or fancy woods. Solid bell-metal rims were tried, but not retaining their shape were abandoned.

Now the silver or nickelled rim bano, virtually the Wilson, has become the standard, for while alding to preserve the form of the rim these materials are believed to present a more attractive appearance. Formerly banjos with raised frets

were very rare. They were possessed by only a few players, notable among whom were Frank Converse and George Swayne Buckley, who, being accom-plished musicians, comprehended the capabilities of the banjo and the necessity of frets for the proper expression thereof. Many, less ambitious, retained the smooth finger board as better adapted for conveying the characteristic music of the day. As for the relative merits of these finger boards, much that is favorable may be claimed for each. The fretted finger board is now generally preferred, as it greatly facilitates execution and enables the player to produce clearer tones and true notes with less care or difficulty, especially upon the upper part of the finger board. The covering of the face of the neck, wholly or part, with thin brass was in vogue, in Horace Weston's time, with those who used non-fretted instruments. Tilton, on Broadway, near Spring street, also made banjos as well as guitars.

The Dobsons have been favorably known for years as proficient players of the banjo. Their advertisements as teachers and makers have continually been before the public. An innovation in the shape of a closed-back banjo for a time occupied their attention. Subsequently a so-called "bell banjo" made its appearance in their hands, the latter meeting with greater success than did their former conception.

John M. Turner has long been known as a banjo soloist, manufacturer, and instructor. He is the author of many comic songs, while his instrumental pieces have received the encomiums of he late P. S. Gilmore, and of musical directors both here and abroad. He teaches the banjo in accordance with the regular rules of music.

Let it here be said that there are in vogue several "simplified methods" of writing music for the banjo. One of these is believed to have originated with "Mob" Turner, a minstrel violinist, but surely no "simplified method" commends itself to those initiated into utilized in the minstrel business, and the regularly established, legitimate eal notation advice is here extended to those about to learn the banjo, to begin and continue in the orthodox way.

"Jimmy" Clark next appeared as a maker, mostly for professionals, and there are still extant among the fraternity special examples of his craft, which, though not up to the present standard in finish, compare rather favorably in tone with those of the later day manufacturers.

There are many excellent instruments upon the market, among which may be mentioned as specially worthy of consideration those made by Lansing, Gatomb, and Fairbanks of Boston, and by Stewart of Philadelphia. The writer, who for thirty-five years has been an amateur devoted to the very best intrests of the banjo, believes, without interest or prejudice of any sort whatever, that the Morrison is the best and most enduringinstrument that has thus far been produced, but hopes that experiment and experience will teach how richer and fuller tone may yet be imits votaries, and pamphlets are circulated by the manufacturers extolling the special merits of their respective instruments, and setting forth in glowing terms their ultra excellences of tone and construction.

The banjo journals that are published throughout the country contain matter of great moment to those interested in the banjo, and do much to advance the character of its music, the proper fingering of the instrument, and to pro-mote the general welfare. The criticisms are, for the most part, fair and generous, and free from jealousy or acumen, though now and then someone tries, either from personal pride or pecuniary interest, to ride some particular hobby almost to death. It is a wide world with room enough in it for all deserving folk. Let no one set himself up as too absolute an autocrat, but

live and let live. A careful perusal of these journals will give the reader a fine opportunity to study the different opinions as to the requisites for securing a banjo the proper quality of tone, what its proportions should be, whether the neck to be made of a solid arm or of two compactness of manufacture may be ecured, what the proper pitch of th neck to the surface of the head should be, and how the finger board should be fretted. One may learn, too, about tall pieces and the various ways of attaching them; about banjo heads and how they should be put on the rim and subsequently cared for; about bridges their size, shape, and material; about strings, and worlds of other matters of import to the neophyte, the student and the proficient.

Much as been said in times past and resent concerning the part the African has played in the origin and development of the so-called "negro melo

There seems to have existed among them in their native land a certain in-

ter, in various conditions of advanceand of its relative progress in their own country.

The slaves of the United States were as a business. thrown among the whites and their porn love thereof induced in the negroes an imitation of what they heard and fancied; these crude reproductions being freighted with weird and characteristic peculiarities of time, melody, diction, and rendition. An appreciation of the eccentricity, the comicality, the pathos of these expositions on the part of the negroes, led those who were their masters and daily brought into contact with them to idealize and sing or play a musically acceptable version of the negro conceptions and imitations.

This was done to greater extent by those in the "show business," who traveled among the darkies in their professional journeys through the slave states and along the Mississippi river, and saw large pecuniary benefits in store for themselves by presenting to the public a delineation of negro character, songs and music; an embellished mixture of the negro's African and acquired ideas of their own. This was the case, no doubt, with Stephen C. Foster who, by his pathetic genius and powers of appreciation, immortalized himself in giving to the world his musical poem, "Way Down Upon the Suwanee River," "Hard Times Come Again No

More," and other kindred melodies.

In turn again the colored population of the United States imitated their imitators, as is attested by the nature of both the religious and secular music affected by the negroes of this coun try up to the present time

Many of the negro melodies carry traces and themes of Scotch, Irish Spanish, and other airs, and theories have been advanced in explanation of how these influences were brought to bear directly upon the negro, which no doubt are to some extent true. A solution of the matter seems to lie in the fiddle tunes used by the white bands of negro minstrels. In old times many of those musically inclined and who were associated with these companies had learned directly or indirectly, among the dance houses and places of resort of New York and other seaboard cities, a great variety of jigs. reels, hornpipes, and the like, many of which were imported direct by the sailors of all nations or were made up here of fragments of airs caught from

These fiddle tunes were more or less incorporated in the music used by the negro minstrels and the popular songs of the day. Mayhap some of our fancled ditties of to-day are born of them. Each orchestra leader was proud of the possession of a collection of these fiddle tunes and charily guarded his treasures. "Frank" Converse once owned a compilation of this sort; it was in manuscript, and its pages were yellow with age, and its ink dim; many of the pieces had come from parts. This collection he exchanged with "Dan" Emmett for one the latter had made in his fiddle day, and Converse subsequently passed this over to "George" Coes, who is afterward said to have published some of the airs it contained.

"Tom" McNally, "Zeke" Backus, "Charlie" Abbot, "Bob" Shattuck, "Eddie" Fox. "Phil" Isaacs, "Dick" Hooley, John B. Donniker, and "Dave" Braham had tunes of this ilk at their fingers' ends, and played them in a fashion that was irrisistible. These airs were that is one way the tunes of other nations crept into music associated with John Clemons, a fiddle the negro. player of Troy. N. Y., was responsible for "Oh, Hush," the earliest of negro operas, and a composition replete with pretty, catchy melodies that have been handed down, in one shape or another, to the present generation by the min-

Nowadays a very marked change has come over the nature of the banjo music played by professionals and amateurs; the old way of striking is rapidly falling into desuctude, while the "gultar style" has made great strides into general favor among the present generation of players, in consequence of its being specially adapted to the successful rendering of the new musical repertoire. Wonderful execution is displayed, and, when the selections are happy ones and well adapted to the instrument, the results are exceedingly gratifying.

Among the banjoists is E. M. Hall, an adept in both styles of playing, who is still on the stage doing public service in burnt cork. His success throughout the United States and in England has been very marked.

The Dore brothers are in the front rank of modern players and figure beore enthusiastic audiences in concerts. "The Dore Trio." composed of George S. Dore, W. B. Farmer, and William C. Dore, is about making an extended concert tour of the west and Califor-

A star of the first magnitude in the banjo firmament is George W. Gregory. not only as a wonderful executant and soloist, but as a thorough musician and eacher. He comes of musical parents, and in his cowboy days in New Mexico made a complete study of thorough bass. His arrangements of banto music are artistic, among which may be mentioned Liszt's Rhapsodie Hongroise No. 2. Moszkowski's Boleras and Spanish Dances, and the popular "L'Infanta March." of which he is the composer. "The Gregory Trio" appeared first in "A Trip to Chinatown," under a six months' contract, receiving the favorable criticisms of managers and the press. It comprised George W. Gregory, W. B. Farmer, and Charles Van Baar, planist. W. B. Farmer, a plumber by trade.

THE PROCTER & GAMBLE CO., CIN'TL

nate proclivity and fondness for time studied for two years under Gregory and music, their instruments of percus- and while plying his vocation by day sion, and particularly their stringed spent his evenings in persevering pracones, betoken this. As was mentioned tice, until he is now classed with the in this writing, the presence of the lat- very few professionals who have reached the pinnacle of modern excellence. ment, among the tribes of Africa, bears It is said that he has given up his forout the idea of a natural musical bent, mer calling to devote his entire atten tion to the banjo, which speaks volumes for the lucrative end of the instrument

The general director of the Boston superior knowledge of music; an in- Ideal club, George L. Lansing, has long been identified with the banjo as player, instructor, and manufacturer. an excellent musician, and has won many laurels for himself as performer and composer. The authorship of "The Darky's Dream" is to his credit also.

"The Banjo Virtuoso," A. A. Farland, is astonishing the world with his rendition of classical music. Seventeen years of assiduous practice have produced in him a marvellous technique which, added to a very retentive mem-ory, enable him to render the most difficult selections from the great compos He has given himself up to the ers. almost exclusive consideration of classical music, which he plays with and without plano accompaniment.

He is to be heard at concerts and at The subjoinprivate entertainments. ed list contains some of his exemplary

Rossini-Overture to "William Tell," llegro vivace Dussek-"La Matinee," Rondo

Beethoven-Sonata, op. 30, No. 3; alegro assai, moderato, allegro vivace, Chopin-Polonaise, op. 40, No. 1. Chopin-Nocturne, op. 9, No. 2. Paderewski-Minuet a l'Antique

Wienlawski-Deuxleme Brilliante, op. 21. Moszkowski-Spanish Dances, Nos. 1 2. and 3.

Schubert-Serenade. Schubert-March. Bach-Violin Sonata, Preludio, Min-

uetto, Giga. Chopin-Grande Valse Brilliante, op

Haydn-Gypsy Rondo. Mendelssohn-Concerto, op. 64; allegro vivace.

The firm of Brooks & Denton is known throughout the banjo playing world; it is composed of R. R. Brooks and Harry M. Denton. The latter, a Brooklyn lad, took kindly to music twenty years ago, and studied the gultar under Bini; later on he was connected with the Tipaldi brothers, mandolinists. He first met his partner it 1885, in their studio at a rehearsal, and the following year took lessons of him on the banjo. In a tournament at Chickering hall, in 1887, Brooks and he were among the contestants, winning respectively the first and second prizes. The firm was formed in September of the same year and has continued pros-

perously ever since. These two, with Vess L. Ossman, form a trio not to be excelled. Ossman came from Hudson, N. Y., where for many years he played the banjo with remarkable proficiency, to the delight of audiences along the river, appearing in concerts and entertainments of all mu-He won second prize in sical nature. one of the Chickering hall contests in 1888, and is "right up with the crack-ajacks.

"Ruby" Brooks, and every one knows his extraordinary skill as one of, and why not the very first of all, the banjoists of to-day, made acquaintance with his instrument at Stamford, Conn. where he was born. One was given him as a birthday present and his first lessons were from local players in the town. A career of total abstinence, both as

to intoxicating beverages and tobacco, minister not a little to his phenomenal success. His versatility is great, and besides being an exponent of classical music, he is one of the few players before the public thoroughly imbued with a true appreciation of all that is pleasing and acceptable in the "old-time" music of the ban-He has reproduced, in the "gultar style" many of the notable and desirable effects that made Horace Weston's efforts so popular; he is one those "born how to play," which is as much and essential as persistent practice. There is a world of truth in what 'Tom' Kerrigan, the piper, once said to "Dick" Hooley about a certain fiddlereel the latter was playing in the highest style of the art: "B'heavens, Dick, a man can play a reel right, but no man can write how to play it." Brooks accompanied by Denton, went abroad with flattering letters to the English nobility and added to his fame in his

metropolitan audiences as to need no "bush" here, nor at all. While the execution of professionals seems to be equal to any emergency, the comment is made that a judicious choice of music, with movements suited to the capabilities of the instrument, seems essential: the main reason for this being that the notes of the banto. like those of all stringed instruments not played with a bow, are not capable of being sustained, except by use of the tremulo, which requires a master hand, and at best does not entirely fulfill its

own country a transatiantic reputation

to be proud of. He is so familiar to our

Concertos, sonatas, nocturnes, gavottes, polonaises, polkas, schottisches, waltzes and marches are among are among the numbers of the proficient banjoist; while some of the favorite composers are Mendelssohn, Beethoven, Verdi, Gounod, Wagner, Chopin, Suppe, Waldteufel, Strauss, Gungi, Arditi, Jacobowski, and Moszkowski. There are those, who, in their enthusiasm, go so far as to expunge from their repertoire all airs savoring of "old-time" as sociation with the banjo, Progressive ideas are most praiseworthy, but the idea is here entered for the preservation of those melodies and instrumental pieces that have endeared the banjo to us all in time past and have contributed to our happiness and enjoy ment under all sorts of circumstances The banjo is democratic, and if the

FORTY MILLION CAKES YEARLY.

will not rejoice to wing his way, now and then, to the Ethiopian quarter of Paradise and sing to the strains of the harp of Africa?

#### WALLINGFORD.

Twenty applicants for regular liquor licenses, two druggists' licenses and one beer license have been made. The net receipts to the town from the same will be \$8,835, besides the \$465 percentage that goes to the state.

Robert F. Hall of Portland, Ore., has arrived in town and will spend the souri Pacific declined 1% to 33%, Louiswinter with his sister, Miss Sally Hall, who will soon build a house on Elm street after the Colonial style of architecture

J. Z. Scammon's "Sid Tracked" the attraction this evening in the opera house. The company comes here well ecommended and the play is a well now favorite William H. Horner, who formerly re-

Quinniplac street, was recently married a worthy young lady in England. Louis A. Northrop has given up his blacksmith shop on Meadow street and will go back to work at Simpson, Hall, Miller & Co.'s on Monday.

sided here and ran a barber shop on

Linus H. Hall and D. W. Ives were at work vesterday appraising the real and personal property on the estate of he late William P. Austin. Miss Grace Adelaide Lane of Wash-

ngton street was given a pleasant surorise party last evening and a very enjoyable occasion it proved to be to all who were present. The engagement is announced of Major L. Von Grave of this place and

Miss Dora Waldo of New York. Miss Waldo has been the guest here of Mrs. H. F. Hall. Mrs. S. A. Powers, who has been the guest of her son, Dr. O. E. Powers, has eturned to her home in Hollis, N. H. John M. Hull begins working in the

freight office again to-day. The Yale '97 football team will play the Wallingfords on the Colony street grounds Saturday afternoon.

Burgesses Thomson, Barber and Backes' term of office expires this fall. Mrs. Edward Cotton will spend a portion of the coming winter in New

Rev. H. I. Bodley of Mt. Vernon, sec. retary of the Society for the Increase of the Ministry, will be at St. Paul's church at both services on Sunday. W. E. Becroft is to build a house or North Whittlesey avenue.

> ASHES TO ASHES. The Testator Upheld. (From the Urn.)

An unusual case was recently decided by a court at Milan. Dr. Anelli, a physician, and a member of the Cremation Society of Milan, had desposited with it a testamentary clause directing the cremation of hs body.

When Dr. Anelli, in July, 1894, died at Cassano d'Adda, near Milan, bis family concealed this fact as far as possible and had his body, after a church funeral, interred in the Cassano ceme tery. The Cremation Society of Milan however, soon found this out and at once commenced suit against the sons and widow of the deceased for violation of his last will. The defendants stated in court that their relative had, in the last days of his life, expressed Christian

them evidence that he desired Christian burlai The court, dissenting from this opin ion, held that the Christian and relig ious view of the deceased were quite compatible with his testamentary disposition to have his body cremated and judgment was entered against the defendants ordering the exhumation and cremation of the body, the heir to pay all expenses of this and the legal proceedings.

and religious views, which seemed to

Undue influence, brought to bear a the time of death upon the waved family, send to the grave, instead to the crematory, hundreds of believers in cremation

As a nation, we favor fair play, and it seems to us that as a simple matter of fairness the relatives, who gladly ac cept the dispositions of the deceased as to his estate in their favor should at least respect his request as to his own

body. Mr. Cobb, in "Earth Burial and Cre mation," says very aptly that the most sincere tribute to the memory of our dead consists in obedience to their wishes. The social amenities of life require us in dally intercourse with our friends outwardly to respect their views although we may not accept them. May love and fidelity strengthen that respect when their eyes are closed and their voices are silent.

We should have no services over them that they did not approve of while living, nor should we dispose of their bodies in a manner that violates their requests.

Judge Granger's Funeral.

Canaan, Oct. 24.-The funeral of ex Judge Granger took place from the family residence here at 1:30 o'clock this afternoon. The funeral was a Masonic one, Grand Master U. O. Warren and Past Master Dwight Phelps of Winsted had charge of the funeral. The bearers were the five judges of the supreme court, Fenn, Andrews, Torrance, Hammersley and Baldwin.

The Bridgeport Morning Telegram made its first appearance in the local journalistic field yesterday morning from the office of the Bridgeport Evening Post.

### Financial.

There Was an Increase in Business on the Exchange.

New York, Oct. 24.-There was an in crease in the volume of business at the stock exchange, but the activity was a the expense of values. The room traders and general operators were generally arrayed on the bear side of the account, and the short interest was materially increased. The main disturbing element was the strength of the sterling exchange, posted rates having been ad vanced another 1-2 cent to \$4.88%@ \$4.891/2. The further rise in rates re vived the discussion about gold exporta and the bears on stocks were quite confident that shipments will be resum-

Harp of the Hereafter be not confined ed shortly. While there may be noth to the conventional, but all sorts be ing in the talk, the persistent selling played in Glory, who among the saints finally led to moderate liquidations in sertain stocks, notably Manhattan and

Cennessee Coal and Iron. Manhattan dropped 215 per cent. to 105 and closed at 1051/4. The old stories about reduced revenues, because of surface competition was again revived. Tennessee Coal and Iron broke 2 per cent. to 38%, and later recovered to 39% A rumor was current that the negotia tions for a consolidation with the Sloss ompany were off and led to selling of the stock. The southwesterns and the cotton carriers generally were pressed for sale, the short cotton crops being the bear argument on these issues. Misville and Nashville 1% to 59, Kansas and Texas preferred % to 331/2 and Texas

Pacific % to 9%. The heavy increase in the St. Paul earnings for the third week of October held the grangers steady for a time but the shares finally ran off with the general list. In the industrials Sugar was feverish at 104%@105%, closing at 105. The commission house which was a heavy seller yesterday turned up as Its purchases, however, had buyer. little influence. Chicago Gas ruled steady at 68%@68%. General Electric, Distillers, Lead and Rubber were all ower, the decline ranging from 1/2 to per cent. National Starch first preferred brought 45 against 50, the last

reported sale. In inactive stocks Minnapolis and St. Louis preferred broke 31/2 to 551/4, rallied to 57 and closed at 551/4. The first preferred fell 1% to 84%, and United States Express 4 to 43. In the last hour there were indications of weakness in the sterling exchange market and this with a break in cotton and the engagements of round amounts of wheat for export imparted a firmer tone to the dealings Prices rallied 1/4 to 11/4 per cent., except in the case of Manhattan, which continued heavy. The market left off somewhat firmer, net changes in the active stocks show losses of 146214 per cent.

Bonds were weak. Sales were \$1,290,

Following are the closing prices re ported by Prince & Whitely, bankers and brokers, 46 Broadway, New York, and 15 Center street, New Haven:

American Tobacco Co. prd. 106 American Tobacco Co. prd. 23 American Cotton Oli Co. 63) American Cotton Oli Co. prd. 65)
American Cotton Oll Co., pfd 63)
American Sugar Renning Co 10.
Am Sugar Refluing Co. pfd 10014
Baitimore and Ohio
Bay State Gas
Canada Southorn
Centralof New Jersey
Chesapenice & Ohio Voting Cts. 10 Chicago & East Illinois pfd 106 Chicago & Northwestern 1054
Chicago & East Illinois pfd 106
Chicago, Burlington & Quinoy 3812 Chicago das Co
Chlengo, Milwaukee & St. Paul
Chreago, Milw see & St. Paul ofd. 1242
Chicago, St. P., M. & Omaha
Chicago, St. P., M. & Omatia
Chicago Milwaukee & St. Paul. Chicago Milwaukee & St. Paul of d. Chicago Milwaukee & St. Paul of d. Chicago Milwaukee & St. Paul of d. Chicago St. P. M. & Omaha Chevand, C. & C. St. Louits Col. Hocking Valley & Toledo Chicago St. P. M. & Omaha Chevand C. & C. St. Louits Chicago St. P. M. & Omaha Chicago St. P. M. & Omaha Chevand & C. St. Contis Chicago St. P. M. & Omaha Chicago St. P. M. & Omaha Chevand & C. St. Contis Chicago St. P. M. & Omaha Chicago St.
Col. Hocking Valley & Toledo. ConsolidatedGas. Delaware & Hudson Canal. Delaware, Laox, & Western. Denver& Rio Grande ptd. 53
Delaware & Hudson Canal 13716
Deinware Laox, & Western 100.
Die v Cattle Fanding Co 23
Dis. Cattle Feeding Co 3514
Hilnois Centra. 98 Lake Shore & Michigan So. 150 Lake Brie & Western. 92 Loue Ericum Western ptd. 77 Lousville & Nushville. 39 Louisville & Now Albany. 8 Louisville & New Albanyptd. 25
Lakeshore & Michigan So 150
LakeRrie & Western 22
Louisville Nashville 392
Louisville & New Albany 8
Louisville & New Albanypfd 274
Missouri.Kansas& Texas 16
Missouri, Kansas & Texas 15
Missouri Kansas & Texas ofd 3412 Manhattan Slovated 1052
Missouri Pacific 33"
New York & New Haven 187
New York and New England 58
Marin Wante (Language) to the Line Language 10016
New York Jentral & Hudson 10014
New York Central & Hudson 1004 N. Y. Cmongo & St. Louis 1136 N. Y. Laire Erie & Western 1336
New York Sentral & Hudson 1004 N.Y. Cimenco & St. Louis 1114 N.Y. Lake Erle & Western 1314 N.Y. Lake Erle & Western pro
New York Jentral & Hudson 1004 N. Y. Gannaro & St. hours 1136 N. Y. Laike Erle & Western 1336 N. Y. Laike Erle & Western Brd. N. Y. Ontario & Western 1756
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N. Y. Gmengo & St. Louis
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Northern Facilie

American Express.

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Wells-Fargo Express.

\*Ex-dividend. Government Bonds. Following are the quotations for Uni ted States bonds at the call to-day: Ext.3s res 4s,res. 1907 4s,coup. 1907 'sreg., new ..... 

Currency 6, 1895.
Currency 8, 1896.
Currency 6, 1897.
Currency 64, 1898.
Currency 68, 1899. Chleago Market, October 24, 1895. Dec.

Oorn Oats Pork Lard	18%	Ē	.00
New York Wheat New York Corn	.8734		.3
New York C	otton	Exchange. Bid.	Aske
October		8,18 8,18 9,76	8

Total sales, 434,500 bales. Steady,

#### STOCKS AND BONDS FOR SALE

15 shs New Haven Water Co. 25 shs N. Y., N. H. & H. R. R. Co. 25 shs United States Rubber Co. Pfd. 25 shs Boston Electric Light Co. 200 shs Portland Electric Light Co. 20 shs Swift & Company. 25 shs United New Jersey & Canal Co. 100 shs Pitts., Port Wayne & Chi, R. conventee I To.e, by Penn, R. R. Co. \$5500 N. Y., N. H. & H. R. R. Debentures

KIMBERLY, ROOT & DAY, Agents Cheque Bank.

Entertainments.

HYPERION THEATER, Friday, Saturday, October 55, BRONSON HOWARD'S

#### Greatest of All War Plays. SHENANDOAH.

Prices-\$1,00, 75c, Sale of seats now open.

HYPERION THEATER. MR. ROLAND REED, As CAPTAIN ABNER TARBOX, "As mild-mannered man as ever scuttled ship," In the

Lend Me Your Wife. Sale of seats opens Saturday, Prices-\$1,00,75c. 025 4t

HYPERION THEATER. Monday Evening, November 4.

# MELBA

Operatic Concert Co. Under Direction of C. A. Ellis,

Brilliant Concert by the Peerless Prima Donna Soprano,

## MME. MELBA

Accompanied by
Mme, SCHALCHI, Soprano; Mile BAUERMEISTER, Mezzo-Soprano; Sig. D'AUliGRE,
Tenor; Sig. CAMPANARI, Baritone; a conplete Orchestra, Mr. LANDON RONALD,
Conductor.

BRILLIANT PROGRAM of Operatic Sciec-tions, including Third and Fifth Acts from "FAUST." And Mad Scene from "LUCIA," with Full Scenery and Costumes,

Seats on sale Tuesday morning at box office. Prices 75c, \$1.00, \$1.50, \$2.00, \$2.50.

# GRAND OPERA HOUSE

Thursday, Friday, Saturday, Oct. 24, 25, 23, Matinees Friday, Saturday, 2 p. m., Frank Harvey's Powerful Play,

# The Land of the Living.

Entirely New and Elaborate Scenery. Novel and Striking Mechanical Effects.

Monday, Tuesday, Wednesday, next week, SLAVES OF GOLD.

Prices-Matiness, 10c, 30c, 25c; evenings, bat-cony, admission 15c; dress circle, reserved, 25c; parquet, reserved, 30c, 50c, admission to par-quet 25c.

#### PALI'S WONDERLANT THEATRE CONTINUOUS PERFORMANCE.

Nilsson's Aerial Ballet. Exenusions.

# BOSTON TO

CALIFORNIA Via Santa Fe Route.

On October 29 the SANTA FE ROUTE will inaugurate new and strictly limited first-class service to Southern California.

#### THE CALIFORNIA LIMITED

will leave Chicago at 6 p.m. daily, reaching Los Angeles and San Diego in three days and San Francisco in three and half days,-thus reducing the time half

a day. Equipment will consist of superb new Vestibuled Pullman Palace and Compartment Sleepers, Chair Car and Dining Car, through from Chicago to Los Angeles without change. Entire train

lighted by Pintsch gas. This will be the fastest and most luxurious service via any line to Callfornia. The present train leaving Chicago at 10:00 p. m. will be continued carrying through Palace Sleeper and Tourist Sleeper to San Francisco, and Tourist Sleeper to Los Angeles. Full particulars obtained by address-

S. W. Manning, General New England Agent, 332 Washington Street, BOSTON.

Financial.

# STOCKS AND BONDS

% she N V N H & H RR 25 shs Merchants' National Bank. 25 shs Southern N. E. Telephone Co. 25 shs U. S. Rubber Co. Preferred. 100 shs Oswego & Syracuse RR, Co., Guarnteed by the Delaware, Lacka, & Western. 1000 West Haven RR. 1st Mortgage Bond. 5000 Winchester Ave. RR. Co. 6 p.c. deben-

10,000 City of Waterbury 4 p.c Bonds, 10,000 City of Ansonia 4 p.c. Bonds. 4000 Bristol, Conn., 4 p.c. Bonds.

H. C. WARREN & CO., lankers and Brokers, 108 Orange street, New Haven.

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Southern N. E. Telephone stock. New York & New Haven RR. stock. Detroit & Hillsdale guaranteed stock, New Haven Water Company stock. Boston Electric Light stock. National Pipe Bending Company stock, Swift & Company 6 per cent, bonds, City of New Haven School District bonds New Britain, Conn., 4 per cent, bonds Lynn & Boston RR. 5 per cent, bonds,

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